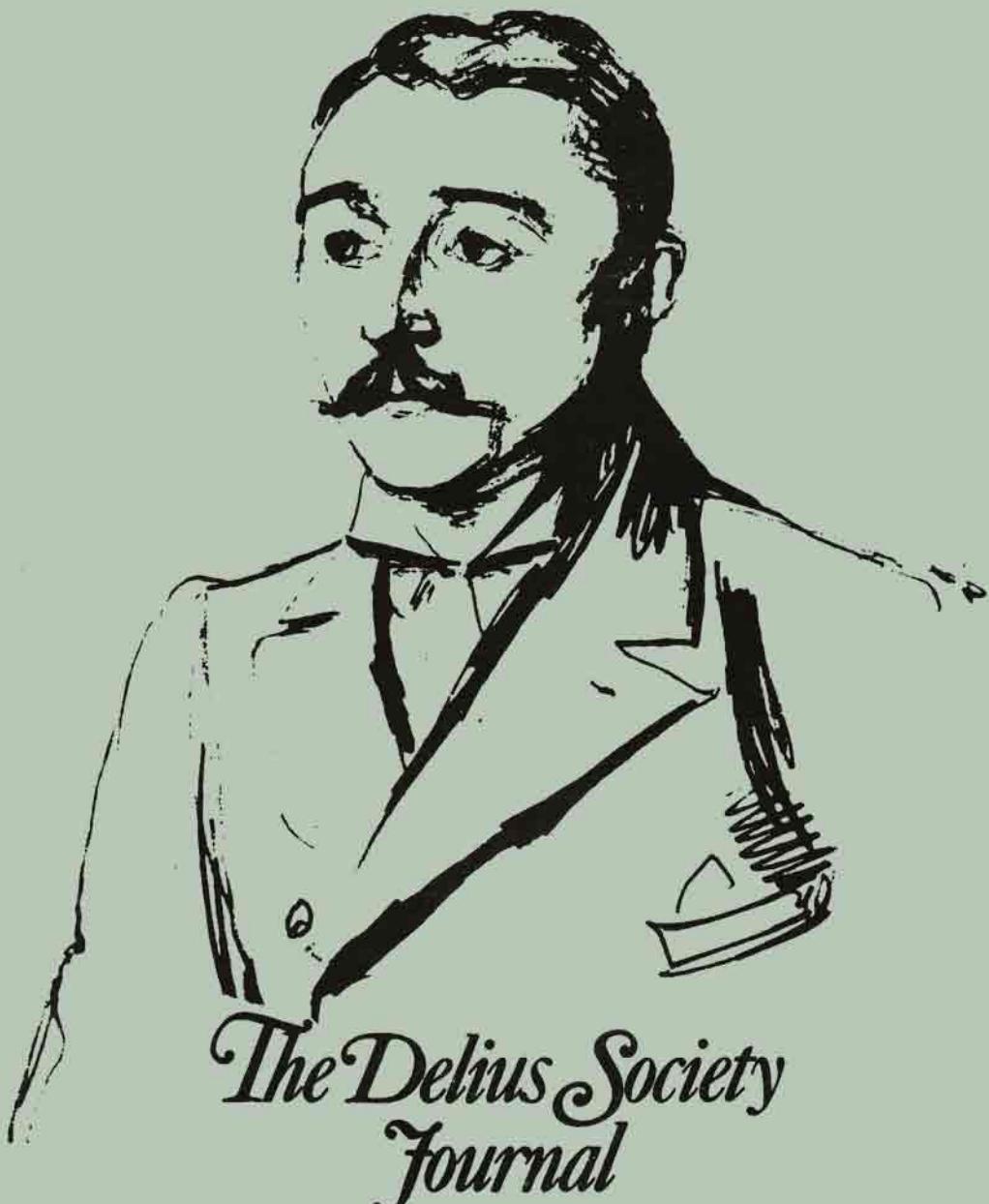

January 1982, Number 74



*The Delius Society
Journal*

The Delius Society Journal

January 1982, Number 74

The Delius Society

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Illustrations

The Editor is most grateful to Bill Parr from New Jersey, USA for providing the two photographs taken on the evening of Evelin Gerhardi and Malve Steinweg's talk to the Delius Society. The photograph of the *Idyll* recording session is by courtesy of *The Times*.

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Editorial

The Fourth Delius Festival will shortly be upon us and we most strongly urge those members who can to give it their fullest support. The highlight of the Festival promises to be the first UK staging of *Folkeraadet* about which Dr Lionel Carley, who has provided the translation for this English version, will speak on March 10 at Keele. Some members will recall his talk to the Society in 1978, a summary of which can be found in Journal 59. On the last day of the Festival there will be an informal Society gathering which it is hoped will provide an opportunity for members from far afield to meet, especially those who are not able regularly to attend Society functions.

The launching of 'The Fenby Legacy' (reviewed in this issue) drew a full house at the Commonwealth Institute on October 13. Indeed, such was the demand that all the tickets were allocated well in advance. Members will surely wish to join in thanking John Goldsmith not only for the splendid way in which he handled the evening but especially for the very generous services he offered our members. The re-showing of 'Song of Summer' was a poignant reminder of its potent combination of film and music. That evening too it was with great pleasure that we heard Dr Fenby announce that he was to be the subject of a Yorkshire TV documentary. Earlier last year for them he had taken part in a film about his town of birth, Scarborough, which received only a regional screening in May. A TV crew recorded part of the 'Legacy' evening, filming at Grez has since been completed, and the programme will be shown nationally some time this year.

The Unicorn record set was produced by Christopher Palmer who wrote of its making in the previous issue of the Journal. He also contributed a sympathetic article, 'The Fenby Connection', for the October issue of *Records and Recordings*. (Incidentally, his excellent study, *Delius: Portrait of a Cosmopolitan*, is now available in paperback from Duckworth at £4.95.) The revised re-print of *Delius as I knew him* is of course now available in this country, as a Faber paperback only, but it is also being published by Cambridge University Press both in hard covers and paperback for distribution only in the USA and Canada, at approximately 19.95 and 5.95 dollars respectively.

In London on October 21 Andrew Boyle gave a scholarly discourse on Delius and Grieg. His outstanding talk will be printed in a future issue of the Journal. Mr Boyle has recently spent some time in Norway where he assisted in the recording for Norwegian television of Delius's melodrama *Paa Vidderne*. We were most grateful to him for enabling us in the second half of his talk to hear a tape of that work. The film sequences to match the sound recording have yet to be completed, but we can only hope that BBC TV will show the enterprise to acquire a copy for screening here when it is finished.

Elsewhere in this issue is mentioned the late Robert Aickman's generous bequest to the Society of a painting 'Summer', a female nude, by Jelka Delius. The Society is further remembered in his will by the gift of £100 for which a fitting use is at present under consideration. Concerning another greatly-missed

member, Professor Randel writes from Maine that the late John Coveney 'left his records (about 10,000) and library to the Third Street Music School Settlement in New York City. They have built a place to house it and it will be dedicated as the John Coveney Library'. Professor Randel and his wife attended the dedication.

Also from America Mr Edward Dax of Hamilton, Ohio, writes that he and his wife travelled in March to Jacksonville for the annual Delius Festival there and later, in June, attended 'a stunning magical performance of *Fennimore and Gerda*' at Saint Louis (reported in the previous Journal). He views, as we do, with dismay the many Delius deletions from the Gramophone catalogue, notably the EMI opera recordings. In the USA, Mr Dax writes, the situation is even worse, for not only are the three operas now unavailable but also *A Mass of Life*.

Two recent BBC broadcasts of the Delius Piano Concerto (Philip Fowke, BBC Northern Symphony Orchestra, Sir Charles Groves, October 2 a 'live' concert relay and January 4) helped to dispel memories of the unsatisfactory Prom performance last year. As this issue goes to print, on January 30 Vernon Handley is conducting *Eventyr* with the National Centre for Orchestral Studies Orchestra at Goldsmiths' College, London. In February he conducts the *Cello Concerto* at Guildford, and in March he will be talking to the Society. Those who were present at either of Mr Handley's two previous talks will know him to be a most entertaining and thought-provoking speaker. Meanwhile we anticipate the release on Classics for Pleasure of an all-Delius record he has made with the Halle Orchestra: *Eventyr*, *In a Summer Garden*, *A Song of Summer*, and *Brigg Fair*. We also hear that the problems with the Argo *Sea Drift* record have been resolved; earlier purchasers of the disc will have found to their surprise that both sides of the record were stamped with the same music! There is a cassette version as well.

A book of some interest to Delians is *The Proms and the men who made them* (Allen and Unwin 1981, £8.95) by Barrie Hall, a former BBC publicity man. One chapter probes in detail the 1980 Proms dispute, but of particular interest is the chapter entitled 'Diary of a Young Man' containing some fascinating diary entries for the 1933 and 1934 Proms seasons, with reference to several Delius performances. The diarist even describes a visit to Grez in 1933, there to meet the composer: 'Fresh garden plums were offered; but the perfect host intervened: "My dear, surely the gentlemen are not going to eat plums before wine?" – then he insisted that Mrs Jelka Delius change the fine white glasses for even more exquisite green ones.' Delius and Jelka were much amused by the diarist's plan to call out a special 'bravo' at the conclusion of the *Idyll*'s broadcast première which the Deliuses promised to listen in to. There are also entries concerning the Delius Memorial Prom and a Beecham all-Delius concert (not a Prom), 'a day in a million'. The 'young man', whose identity is not disclosed until the end of the chapter, is the distinguished critic and Vice President of our Society who is presenting a programme for us in February (see *Forthcoming Events*). No prizes offered for naming him!

Delius's Violin Sonata (No.1)

Some Notes on the Notes

by Robert Threlfall

In earlier days, as is sometimes recalled, music lessons fell into two stages: the first, Learning the Notes; the second, "Putting in the Expression". As one becomes older, possibly wiser and not necessarily sadder, it appears increasingly evident that learning which notes are to be learnt is in itself a task which sometimes takes more than one lifetime to achieve; a survey of the well-documented work presently under consideration reveals but one case in point.

The composition of Delius's Violin Sonata, published in 1917 without a number and subsequently known as "No. 1", dates from the very summit of his maturity. It is without question the finest (though not necessarily the largest) piece of chamber music he has left us; calling for an ensemble of only two players and having been accessible in print for well over 60 years, it is not surprising that, despite its great difficulty, performances have not been infrequent and recordings have been fairly numerous. When examining the necessary sources for my Delius Catalogue published in 1977, I recalled having been told on the excellent authority of Felix Aprahamian that some material relating to this Sonata was in the Royal Northern College of Music. As that organization was then preparing to move to new premises, and as I thought it better to approach them before rather than after such an upheaval, I duly sent an enquiry there: their reply stated quite definitely, however, that they were unable to trace any such material. Fairly recently, though, news was received indirectly that a manuscript of the work, in a copyist's hand, had now come to the surface there (maybe as a result of the move?). Subsequent inspection by Rachel Lowe immediately revealed to her practised eye that, included in the same wrapper as this MS copy, at the back, was also Delius's autograph MS of the complete work, whose whereabouts had (not surprisingly) been unrecorded for over half a century. Delius, of course, was not the only musician to treat the autographs of his published works casually: most of the masters of the past apparently considered them as a mere step towards publication. Bartok was perhaps the first composer to contract specifically with his publisher (Universal Edition) that all original MSS should be returned to him and photocopies be retained by the publisher. It is thus not entirely surprising that, whereas the MSS of almost all of Delius's unpublished works survive — except such as he himself destroyed — those of many of his published scores, indeed many of the most famous, are untraced at the present moment: some possibly remained in the original printer's or publisher's archives and maybe perished there during the second world war. In the case of the present Sonata, however, an almost embarrassing amount of source material can now be identified; perhaps a list of the items involved may be of some interest at the outset of our enquiry.

(1) Of a 4-page sketch-strip of autograph MS recently sold at Sotheby's, part refers to this Sonata (and part to *Brigg Fair*). Incidentally, this is the MS fragment once in the possession of Alan Burr, as referred to by Roy Price on p.22 of Journal no. 60, July 1978. Its chronological position at the head of this list is substantiated by the use of 6/8 quaver chords instead of the 6/4 crotchet ones found in all subsequent sources of the music related to the first movement of the work.

(2) 23 pages of autograph sketches, chiefly in pencil, undated but by tradition (and the authority of Jelka Delius and Philip Heseltine) considered to date from 1905, are now bound into Vol.34 (folios 1-12) of the Delius Trust Archive. A detailed description of these pages might be fascinatingly unreadable, but meanwhile a summary of their contents may be consulted on p.107 of Rachel Lowe's *Catalogue of the Music Archive of the Delius Trust*: suffice it to say that most of the material for the first two movements of the Sonata (i.e. pages 1-11 of the published edition) appears here in one form or another, with the exception of the Delian "fingerprint" forming the actual thematic germ of the slow movement.

(3) The composer's autograph MS of the complete work, pp.32, in ink, untitled and undated; as already stated this is now in the archive of the Royal Northern College of Music, Manchester. The music which corresponds with that in the printed publication from pp.14 (last bar) to 15 (last bar) is on a separately-inserted un-numbered sheet and replaces 4 subsequently deleted bars; the last 2 pages of the MS have also been rewritten (chiefly as regards the violin part) on a further un-numbered sheet. Contemporary accounts all rightly draw attention to the scarcity of performance instructions at this stage of the work.

(4a) A MS copy understood to be in the hand of R.J. Forbes, the pianist, one-time Principal of the RNCM; but with a few expression marks added in the hand of Sir Thomas Beecham. Consisting of 37 un-numbered pages in ink, this is also to be found in the archive of the RNCM, Manchester. The inserted passages mentioned above are here likewise added on separate sheets and are probably in the hand of Jelka Delius. A separate MS copy in ink of the violin part (4b), in the same hand as this main MS copy and occupying 13 un-numbered pages, is now bound into Vol.34 (folios 43-50) of the Delius Trust Archive; the supplements and alterations above-mentioned are added in other hands. These MSS were doubtless made for the first performances, to give the players the benefit of a better-spaced copy than the composer's autograph. In those pre-Xerox days, a further MS copy was probably required for the printer; the above nos. 4a/b being presumably still required by the performers; it is only human that such multiplication of different MS copies should themselves exhibit discrepancies.

(5) A MS copy in the unmistakable hand of Philip Heseltine, pp.45, in ink, dated 1915, is also bound into Vol.34 (folios 13-35) of the Delius Trust Archive. This is the copy from which the printer engraved the score, and the insertions mentioned above are here incorporated into the main text.

(6) Another separate MS copy of the violin part, pp.11, in ink, including Arthur Catterall's editing and possibly in his hand, is likewise now bound into

Vol.34 (folios 36-42) of the Delius Trust Archive. This is the copy from which the printer engraved the separate violin part.

(7) A set of the first proofs from the engraved plates of the work dated 1916, pp.21, 7, wanting page 8 of the score. This set of proofs is uncorrected. They are now bound into Vol.34 (folios 51-77) of the Delius Trust Archive.

(8) The first published edition issued in 1917 (the BL deposit date is 1 June) by Forsyth Brothers Limited, Manchester, bearing the legend "The pianoforte part edited and revised by R.J. Forbes. The violin part revised and fingered by Arthur Catterall." A copy is bound into Delius Trust Vol.34.

(9) A later (post-publication) set of proofs, exhibiting a few further alterations, formerly in the possession of Evelyn Howard-Jones, is also now in the Delius Trust Archive, unbound.

Incidentally, a note on the different locations of some of the above material may not be out of place. R.J. Forbes evidently made his own original performing copies (items 4a/b) from the MS (item 3); and if, as I suspect, Heseltine later made the *Stichvorlage* likewise, he presumably borrowed the MS from Forbes (and evidently returned it to him when finished with). Meanwhile Beecham was occupied with the business of publication of the work (which he had purchased from Delius for this purpose for £300 in May 1915): this would explain both Heseltine's involvement and the location of all the material directly concerned with publication, viz. items 5, 6, 7 and 8, in the Delius Trust Archive, where it was placed by Beecham after having served its appointed purpose.

Study of this vast mass of material reveals a number of interesting features; here are a few:

(a) Looking more closely at those pencilled drafts (item 2 above) it is quickly seen that, even when the violin part differs from the final printed text, the piano part frequently appears already in its definitive form, often down to the last details of the notes concerned. Indeed, the genuine resonance of Delius's piano parts, especially that here under discussion, is a sign of idiomatic rather than text-book layout and doubtless owes its existence to the composer's known habit of writing at the piano.

(b) No sketches or drafts appear to survive for the finale of the Sonata, i.e. pages 12-21 of the printed copy, which section therefore probably postdates the earlier movements outlined in 1905; it may well date from the resumption of work in 1914.

(c) The last portion of the work to be actually composed, after the original copyist's work was done — indeed, probably after the first performance by Catterall and Forbes in Manchester on 24 February 1915 and in London on 29 and 30 April 1915 — is that now printed as p.15. It is doubtless the insertion of this page and the alterations on the closing page which caused the later London performance on 16 June 1915 to be referred to as that of a "revised version".

(d) The first proofs (7 above) clearly reveal that the editing and redistribution of the piano part as incorporated in the first edition (8 above) postdates the engraving of the said first proofs. Also, comparison of the 1917 first publication with later impressions (of which at least three different states can so far be identified) reveals that the addition of further editing details and corrections

was evidently an ongoing process. For example, no fingering appeared in the first proofs; some was included in the first edition; the rest first appears in the later proofs (item 9), where also the metronome marks first appear. On the other hand the editing of the violin part seems to have been carried out once for all before the proof stage, as is established by item 6 above.

(e) No further light can yet be thrown on May Harrison's account of Hamilton Harty's "hours editing and correcting the piano part (MS)". If the performance by these two musicians (on 16 June 1915) utilized yet another MS copy, as she implies, it has so far failed to resurface; if they used the existing (Forbes) one, Harty's work is not manifest therein. There is no doubt whatever that it was the Heseltine copy (probably made directly from the autograph MS while the Forbes copy was in use for rehearsal and performance) from which the work was actually engraved, for the engraver's annotations appear on that MS alone.

The publishers, Forsyth Brothers Limited, have laudably kept the work in print now for over 60 years. In (d) above there was noted an "ongoing process" of editing and correction in the various impressions of the printed music thus issued. This may have shown a refreshing difference from the practice of some houses who would have been content to reprint off the same plates, "warts and all", for ever and a day; it does not mean, unfortunately, that the music, even as now circulating, is 100% correct. However, the current misprints, irritating as they are, can presumably be easily recognized and corrected by anyone able to play the piece; for the most part they consist of missed (or misplaced) accidentals, missing dots, incorrect time signatures, incorrect alignment of the parts, etc. — none of which emanate from Delius's MS. (Perhaps only the high B on p.7 of the separate violin part, 19 bars from the end, which is misprinted as a G, is not easily to be recognized as an error). In this context, of course, it is as well to recall that the musico-grammatical conventions of Delius's student days were not the same as those of today. For example, in the first bar of the last movement the pianist's last right-hand quaver C obviously demands a sharp; a century ago this would have been implied, but not necessarily expressed, from the other C sharps in the same bar. Remembering this, an intelligent player can easily make the necessary amendments: the harmonic style, despite its highly personal idiom, is still classically based. Hence the consequences of an omitted accidental in such a work are not so fraught with dire consequences as they are, for one instance, in the late works of Scriabin. Of course, precautionary accidentals should be added by publishers in such cases; Universal Edition for example positively scattered them in handfuls through their Delius piano parts.

On playing through the Composer's autograph, no. 3 above, nonetheless, a number of further discrepancies immediately appeared; unfortunately, too, none of these fall into the same category of the self-evident. Experience has already shown that much talk of Delius's supposed bad handwriting is a mere smoke screen to cover bad proof reading by others: errors in his MSS are few — certainly no more than is usual with composers' MSS — and to any musician familiar with his scores, his meaning is rarely in doubt. This being so, it seems logical to accept the MS (no.3) as the prime source of the notes of the work; only if it can be proved that Delius himself read or checked or altered the text can any divergence therefrom be justified. Here however we immediately run

into a difficulty: it is not certain that the original corrected proof sheets still survive, hence we do not know in whose hand the corrections appear thereon. Through 1915-16, repeated enquiries are to be found in Delius's correspondence with Heseltine as to the availability of these proofs, but even as late as 10 February 1917 they had still not been received by the composer (it will be recalled that the work was published by 1 June 1917). Delius had earlier written: *Have you corrected the proofs? On no account allow it to be published before you have corrected it. After you have done it send the proofs over to me if possible. I am anxious about it. Write at once.* Recent enquiries at Forsyth's reveal that, owing to alterations and reorganisation called for by the demolition of the adjoining premises and the consequent upheaval, a detailed and definitive search of their archives may not be possible for some time to come. In the meanwhile, let an eye be cast on the principal variant readings which derive from inspection of Delius's autograph, with comments on their likely provenance in each case; it is at least certain that, when he wrote his MS, these readings were what Delius intended. All references, of course, are to the piano part (score) of Forsyth's current publication, for simplicity:

page 6, bar 16: The violinist's quavers on the fifth beat are D, E (not D, C sharp) in the autograph, Forbes and Heseltine copies and first proofs. Unfortunately Catterall, in his edited MS violin part omitted a ledger line, thus making the second note into a C: so it appeared in the proof of the separate part. As this note clashed with the piano part, it was evidently altered to C sharp (in unison with the piano) instead of restoring the E from the autograph.

page 8, bar 3: This bar, now empty, read:



in the violin part in *all* the MS sources, as well as in the first proofs. That these notes were deleted at that proof stage and thus do not appear in the first edition can only be due to the Composer's express intervention, whether he read the proofs in person or not.

page 10, bar 3: The piano chord in the MS (and pencil sketches) reads:



— a fine, sonorous chord which does not anticipate the B double-flat of the next bar's minor harmony. Someone has pencilled this right hand B double-flat into the Forbes MS, and as this clashed with the bass B flat, the latter was lowered to G flat by the stage of the printed copy. Not only is the resulting chord unplayable without breaking, but the harmonic progression is weakened by the change: surely the MS reading should be restored?

page 10, bars 7-8: Here the piano part read as follows in the MS:

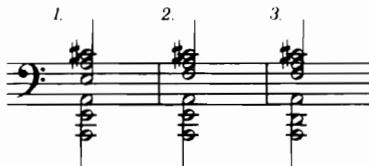


The pencil sketch made the left hand's inner part B-C progression even surer by notating it as B-B sharp! In the Forbes copy, again, someone has pencilled a second B over the C: Heseltine also has B-B and so all subsequent proofs and prints follow this weakened version: again, a return to the reading of the autograph seems desirable.

page 12, last 4 bars: The erratic dotting of current editions is *unecht*. The MS shows double-dots here but single dots at the reprise (page 19, bars 15-18). This reading continued until the post-publication proofs, where the violin part was evened out with single dots both times; the cue line in the score was imperfectly adjusted. The reading with single dots both times gives an appropriate contrast, even though the MS differs: maybe a true reading in performance should not be mathematically exact anyway!

page 13, bar 11: The autograph clearly places a flat before the B in the *second* chord (as well as the third). No other source has this refinement, which a single trial proves completely convincing and thus to be restored.

page 15, bar 16: The first piano chord here forms a real crux:



In the autograph it is quite clearly a simple triad (1), as indeed follows a bar later in second inversion. Forbes' copy misreads Delius's slightly ambiguously-written upper E as an F(2), but the F is altered back to E in pencil. Heseltine likewise gives (2) and so it reached the first proof stage. Here it was corrected, in the most unlikely way, not by amending the F to E but by lowering the left hand's E to D. The resulting harmony (3), a chord of bitter resignation, though found in Mahler's Ninth Symphony, has no other place in Delius's vocabulary; whether he was a party to the alteration or whether he merely acquiesced in the striking result, after which the original reading seems quite tame, only rediscovery of the corrected proof sheets can settle for certain.

page 16, bar 3: In the piano left hand the eighth quaver G is preceded by a flat in the MS and Forbes copy. As Heseltine overlooked this accidental it has remained overlooked ever since; but this subtlety in the harmony, though slight, is worthy of restoration.

page 16, bar 7: In the piano right hand the ninth upper quaver F is preceded by a natural; the lower R.H. F has no sign in any MS or print until the later (post-publication) proofs and current reprints, where a natural has been added. For once, the notational custom of Delius's student years, as already referred to above, seems unlikely here: the lower F is surely better read as F sharp.

There are a number of other minor differences between the autograph and current printed editions to be noted: let me be as brief as possible in enumerating them to avoid straining the reader's already overtaxed patience to breaking point.

page 2, bar 2: the piano's eighth quaver should read D, E; not just D.

page 2, bar 5: the piano's fourth quaver should read C, E flat; not A, E flat.

page 2, bar 8: piano, fourth beat: the accidental before the E should be a natural, not a flat.

page 2, bar 10: the piano's fourth quaver should read A, B and not just B.

page 7, bar 6: piano: the bracketed natural before the last chord in some more recent copies is *unecht* (the MS has a flat); so are the commas at the end of bar 9.

page 8, bar 4: the piano's fifth quaver should read C, B; not just C.

page 8, bar 12: piano: the R.H. lower A should be a semibreve, not a minim.

page 11, bar 13: the first violin note is F, not E, in the MS.

page 11, bar 15: the second R.H. piano chord reads D, E, B flat, D (not E, F sharp, B flat, D) in the MS.

page 11, bar 17: the alto crotchet on the piano's last beat reads C, D (not just C) in the MS.

page 14, bar 7: the first L.H. piano note F sharp?

page 15, bar 10: the piano R.H. octave Cs should be tied.

page 15, last bar: the Es in the last two piano RH chords should be tied.

page 18, bar 1: the last alto note in the piano R.H. is G natural in the MS and Forbes copy; Heseltine hardly helped by leaving this note out, so that it was also omitted from the first proof. It was restored, but as G sharp, in the first and all subsequent editions: a plausible improvement.

It remains to be noted that Delius altered the violin part in the closing few bars of all three movements, evidently at the stage of the early performances. In each case the changes involved, though minimal, deepen the significance of the cadential phrases by strengthening the melodic line at the very moment of its culmination.

A mighty lot of words about a few wrong or questionable notes, do I hear you say? Indeed, but of what use to try and “put in the expression” before we have learnt the right notes?

[My special acknowledgments and thanks are due to Rachel Lowe for a number of reasons: firstly for clarifying so much of importance relating to

details of the early performances of this Sonata; next for so promptly identifying the autograph MS and deducing the likely sequence of events now traced through the varied material discussed here; last, but not least, for handing her findings over to me as a basis for this essay, despite her own personal interest in the whole question of this work, with a generosity not always found even between those researchers tilling the same fields. We are also both indebted to Mr. Anthony Hodges, Librarian of the Royal Northern College of Music, Manchester, whose co-operation has greatly facilitated study of the MS material in their archive.]

Record Review

by John White

THE FENBY LEGACY: *Songs of Farewell, Idyll, Fantastic Dance, A Song of Summer, Cynara, Irmelin Prelude, A Late Lark, La Calinda, Caprice and Elegy, Two Aquarelles* with Felicity Lott (soprano), Anthony Rolfe Johnson (tenor), Thomas Allen (baritone), Julian Lloyd Webber (cello), The Ambrosian Singers (director John McCarthy) and the Royal Philharmonic Orchestra (leader Barry Griffiths) conducted by Eric Fenby, OBE. Recorded in Watford Town Hall (10th and 11th February 1981) and Barking Assembly Hall, London (30th and 31st March and 2nd April 1981). Producer Christopher Palmer.

Unicorn-Kanchana DKP 9008/9.

No-one should be surprised that it is a small but enterprising company that has produced what is, without doubt, a major issue of historic importance; it is the smaller companies which frequently do this sort of thing, and there is consolation in knowing that in fifty years' time, when many more spectacular recordings are as defunct as the Dodo, 'Then Fenby Legacy' will be as young as when it was made and just as alive with the insight and vitality of Dr Fenby's direction. Our thanks are due to all those concerned in making this possible: to Unicorn-Kanchana, to the Delius Trust for their financial assistance and support, and to Christopher Palmer for bringing a brilliant idea to fruition.

It must be admitted that the launch of 'The Fenby Legacy' occasioned some disappointment in me, although not because of any lack of commitment on the part of those concerned with the organisation of that particular evening. My reaction was entirely personal. Whereas the sight of instruments on a platform fills me with pleasurable anticipation, the prospect of a double bank of loud-speakers produces a lowering of spirits usually justified in the event. With what sort of sound will the Hydra-headed monster speak? Almost inevitably it will lose its voice during the proceedings and require an operation before being able to continue. On this occasion, fortunately, surgery was not required. Once

or twice desperate attempts had to be made to find the right extract on the right tape, but apart from this everything went very well, our President remaining calm and good-humoured throughout.

I could not help wondering what the audience thought of the sounds that issued forth from the loudspeakers with their attendant mass of hideously expensive gadgetry. With resignation I have to admit, after reading and listening to the experts, that I have very little taste in these matters and so, in all probability, the sounds I heard were *not* distorted and out of balance. I could not escape the suspicion, however, that my unfavourable impressions would be reversed as soon as I had my records home and could play them for myself.

It should be mentioned that my record-playing equipment is modest and certainly not 'high fidelity' in standard, although more pleasing to me than many to which that term could be applied. I should also say that the remarks which follow are entirely subjective, and indeed I am not aware of any criticism that is not. Those that claim objectivity are usually not a very good example of it. I played the sides in numerical order and will keep to the same sequence in my comments on the major works.

Throughout the set it was as though I were listening to the music with new ears, and the first side (*Songs of Farewell*) seemed in many ways the most impressive achievement of all. The recording is extremely clear, natural and realistic throughout the range; I heard no distortion, but the sound was full and resonant. I was surprised by the balance: the orchestra was prominent as it should be — and as Delius liked — and although the chorus was backwardly placed, it was distinct and had just the right weight in relation to the whole. Large choirs tend to reduce the text to a blur but here it could be followed and appreciated. It should not be thought that because Delius liked to hear the orchestra the words do not matter! Unless listeners do their homework and read the text of the poems several times before putting on the record (texts are supplied) many of the beauties and subtleties will be lost. However, there are moments when the singers may be drowned — I speak metaphorically — to dramatic effect, as at the words 'the wild unrest . . .' in the second song. The important point is that the listener should not be drowned in incomprehension.

What is different about this performance and all the others in this set? I feel that I am now hearing the music 'horizontally' rather than 'vertically'; the ear is constantly led forward and at the same time a new light is being shed on the musical texture. The lines are more sharply etched instead of being smoothed over, and the dissonances emphasised. The effect is to propel the music forward — 'the sense of flow'. Tempi are chosen throughout which allow instruments and singers to articulate and the phrasing to breathe.

This style of interpretation is in accordance with the nature of Delius's musical language. In the past this has been described in such terms as 'lush' or 'over-ripe', usually with the implication that a Delius composition consists of a string of beautiful chords with no very clear sense of direction, and very little else. Delius was an 'instinctive' musician but it remains true that every note was chosen with the greatest care and with a precise notion as to its place in conveying his inspiration. One is no longer aware of the Procrustean bed of traditional

harmony, but unlike other innovators (Schoenberg, Scriabin, Hindemith) he did not go on to conceive a 'system' infinitely more restrictive than the one left behind. The essence of his style is freedom. Relying on his inborn harmonic gift and his rigorous training in counterpoint with Ward, he can travel as he wishes, where he wishes. It is the constant fluctuation of tension between the voices (instrumental and vocal) and the contrast and conflict of themes and instrumental colouring that give rise to the onward propulsion, constantly changing and never at rest.

Such a style is ideally suited to sea-scapes, and once the first song of retrospection is concluded the remainder concentrate on a sea as much psychological as physical, from the 'cradle endlessly rocking' to the final shore to which the sea constantly aspires.

The performance of the *Idyll* confirms the same approach and gets off to a mesmerising start with the bass of the orchestra emphasised - an immense city-scape, as in the opening of *Paris*. At first I felt the singers to be too recessed: the baritone voice tends to become muffled and indistinct in its lower register, and Thomas Allen's reading appeared introverted, lyrical rather than passionate, though deeply felt. Then I remembered the opening line and my lack of comprehension was obvious: '*Once I passed through a populous city ..*' This again is a retrospective piece and one is reminded of *Songs of Sunset*, although there the emotions of the lovers are expressed in the context of a dying autumn landscape, not the phantom streets of a remembered city. *Songs of Sunset* suggests the immediate aftermath of a passionate affair whereas the *Idyll* is a recollection in old age in which love and death have joined hands: in this light the correctness of Thomas Allen's interpretation becomes clear. Felicity Lott is a perfect partner,



Recording the *Idyll* with soloists Thomas Allen and Felicity Lott. Seated left is the recording producer, Christopher Palmer.
[Times copyright]

her lovely voice transfiguring the duets, and every strand of the orchestration is clear and telling.

A Song of Summer is given a performance of breadth and vigour. One passage in particular has bothered me in previous performances: shortly after the commencement, the overlapping entries accompanied by arpeggiated harp chords are often rushed, reducing the passage to a muddle. Here the phrases interweave with beautiful clarity and the spell remains unbroken. The virtues of this performance need no qualification from me and I will therefore move on to the next work: *Cynara*.

This is one of my favourites. It inhabits a world very close to that of the central-European Late Romantics (or Early Expressionists, if you prefer), the world of Zemlinsky and that much under-rated composer, Schreker. The bitter-sweet harmonies, convulated phrases and dark instrumental colouring summon up a picture of terrible fascination. The piece seems like a microcosm of *An Arabesque*. In that composition the greatest masterstroke is the extraordinary change in the music following the words 'All now is past!' and similarly here at the words 'But when the feast is finished and the lamps expire' a strange luminosity emerges from the orchestra and, with the poet, we are locked in Cynara's enchantment until the last note dies.

All the short pieces are a delight; regrettably there is too little space for individual mention. *A Late Lark* however stands beside *Cynara* as a masterpiece, here most beautifully sung by Anthony Rolfe Johnson. A re-reading of Dr Fenby's unique and unforgettable book *Delius as I knew him* (now re-issued in paperback by Faber and Faber with numerous illustrations and additional notes by the author) added poignancy to the reading of Henley's poem. I put the disc on the turntable and lowered the stylus . . .

. . . Against a darkening sky barred with red and gold the lark rose from the merge of the meadows and the river, a tiny flickering speck. A light shone from the upper windows of the house from which came the dim sound of a piano. A wheel-chair rested abandoned by the wall of the courtyard, now deep in shadow. The tall, gaunt man stooped among the branches at the river's edge listening now to the lark, now to the sounds from the house upon which his attention became fixed. 'Is it so long since he came, he who became my hands and eyes?' The last glow in the sky burned away to ash and a cool breeze ruffled the grass momentarily. Soon the reflected light of the sun left the music-room window and the lark disappeared into the enveloping darkness. Despite the empty garden, the music remains . . .

May we learn to appreciate, and be grateful for, the legacy which has been bequeathed to us.



Ida Gerhardi

Delius Society talk at the Bloomsbury Centre Hotel, London,
June 6th 1981.

Following our annual general meeting and dinner in London last June, there was a refreshing departure from the more conventional after-dinner activity when Evelin Gerhardi and Malve Steinweg presented a fascinating sequence of slides illustrating the work of their aunt, Ida Gerhardi, a painter and close friend of the Deliuses.

Dr Lionel Carley introduced the informal slide programme with some brief biographical details. Ida Gerhardi was born in Hagen, Germany, in August 1862 some six months after Delius, and in 1891 moved to Paris where she lived until 1912. There, at the Academie Colarossi, she rejoined a friend from her youth in Detmold, Jelka Rosen, both of them spending summers in the mid-1890s as members of the artists' colony in Grez-sur-Loing. Ida's friendship with the Deliuses was a deep one, though for reasons that are not entirely clear it broke up about 1904, only to be resumed around 1909. In 1912 she suffered with a serious illness from which she took some years to recover. She gave up her Paris



Evelin Gerhardi at the conclusion of her illustrated talk on her aunt's life and work.



Rodney Meadows, Chairman, presenting our President, Dr. Fenby, with the late Robert Aickman's bequest to the Society, a painting by Jelka Delius which can be seen in the background.

studio and went back to Ludenscheid (the present home town of Evelin Gerhardi and Malve Steinweg). For her remaining years she painted chiefly still-life subjects. She died in 1927.

A good number of the slides that were shown would be familiar to anyone possessing the catalogue for the 1977 retrospective exhibition of Ida's work held in Ludenscheid, and a few can also be found in Lionel Carley and Robert Threlfall's *Delius - A Life in Pictures* (OUP 1977). In respect of the latter we saw, for example, a photograph of Ida and Jelka at work in the Academie studio (p.27*) and Ida's 1897 portrait of Jelka (colour plate 3).

The subject of the next portrait to be shown was, Malve Steinweg informed us, the same as that of the female nude painted by Jelka, the canvas being on show throughout the dinner. This latter painting of Jelka's was a most generous bequest to the Delius Society from the late Robert Aickman and during the dinner Chairman Rodney Meadows had formally entrusted the painting into the safe-keeping of our President. The subject common to Jelka's and Ida's paintings was apparently Marcelle, a beautiful young model (unlike most of those at the Academie!) who came to Grez in the summer to pose in the garden there. Evelin recounted how this had proved too strong a temptation for the neighbouring priest who was known to take advantage of the height of the church tower for a good view, obviously not unobserved by a much amused Ida who wrote home about him.

A 1900 painting portrayed Dr Karl-August Gerhardi (Ida's brother and Evelin and Malve's father) who, besides being a general practitioner, was also something of a poet and a writer to whom Delius at one stage turned for a German libretto for *A Village Romeo and Juliet*, though his style proved ultimately too 'classical' for Delius's requirements (see Lionel Carley's article in Journal 73 pp.11-12). From the same year came a portrait of Arthur Nikisch (conductor of the première of the *Two Pieces for Small Orchestra*). Another Nikisch portrait sadly was destroyed in the war, as possibly was one of Busoni of which we were at least fortunate in seeing a slide. This was a 'double' portrait with Busoni also visible in the background playing the piano. The present whereabouts of the original unfortunately have not been traced. From 1901 we saw a portrait of Jelka with her cats, the jackdaw Koanga lower left, and the cook putting in an appearance upper left (see *A Life in Pictures* plate 4).

The next slide, a 1903 portrait of Delius dressed in white (*A Life in Pictures* plate 5), provided perhaps the greatest surprise of the evening. When Eric Fenby remarked that it was probably painted 'when he played cricket for Paris' his comment was greeted with much laughter, and all were most surprised to learn that Dr Fenby was in fact being quite serious and indeed Delius was a lover of and a one time player of cricket, going off to Paris on Saturday afternoons to play. Delius had been very proud of his bowling and in later years, Dr Fenby recalled, Delius had to be read from the papers every detail of the test matches, with even poor Jelka struggling to comprehend such terms as 'LBW'!

Amongst further portraits was the 1912 one of Delius (picture book, facing p.61). This makes an interesting comparison with Jelka's painting of Delius done at the same time (picture book, facing p.60), the original being now in the Grainger Museum at Melbourne and a copy dated November 1948 by Alex Åkerbladh hanging in the Central Music Library, London. In both portraits Delius is adopting a similar pose and is similarly dressed. Eric Fenby thought that both portraits must have been painted in the atelier that Jelka often used which ran almost the length of the top of the house at Grez. The view through the small window in Ida's painting, he suggested, was probably the artist's invention to add some background interest.

This latter painting dates from the year of Ida's serious illness. It was four years before she painted again. Friends had taken her on holiday to Egypt in an attempt to accelerate her recovery, but there she got caught in a sandstorm after which her condition became even worse than before. While the subjects of her later paintings were mainly still life, especially flowers, there were a few portraits, some of the family and one or two self-portraits. One slide of a friendly piano teacher from Hagen has a young Evelin at the piano in the background. We also saw a charming portrait of Evelin and Malve dating from 1924.

Also on display were some drawings done while Ida was at art school in Paris with Jelka, including one pencil sketch of Jelka in the mid-1890s. An absorbing photographic collection contained one of an unfinished painting of Delius in 1897, together with a photograph of Delius in the garden at Grez taken at the same time soon after his return from America.

Evelin Gerhardi and Malve Steinweg's presence always adds an extra warmth to our meetings, but their visit this time was made especially memorable

for the splendid insight they allowed us into the work of their aunt and so deepening our appreciation of an artist of considerable talent. All those present showed their appreciation and gratitude, not least for our speakers having augmented their luggage with so many extra display items of interest. As the day by happy coincidence was Evelin's birthday, the occasion was marked by the presentation of an orchid at the close of this illuminating talk.

[*The authors wish to point out that due to a misunderstanding Jelka was wrongly identified as the lady kneeling in the foreground of this photograph. In fact she is the fair-headed figure directly in line behind.]



Delius At Drury Lane

A telephone call from Tony Noakes on the 21st October alerted me to the fact that Mel Tormé (a distinguished member of the Delius Society) was to star at the Drury Lane Theatre on Sunday 25th October. Tony, and his indefatigable and charming wife Ruth, soon "rustled up" a party of 12 and a firm booking was made.

On Saturday 24th October, a very unflattering photograph of Mel Tormé in the *Radio Times* was soon belied by his appearance in the Michael Parkinson show, and it was not long before Mr Tormé was on to the subject of his favourite composer – Frederick Delius – and the Delius Society.

On the following day, an enthusiastic audience greeted Mel Tormé as he stepped on to the stage at Drury Lane Theatre, and the highlights of his very entertaining show for me were a piano version of *On Hearing the First Cuckoo in Spring* and a musical résumé of the Gershwin opera *Porgy and Bess* in which Mr. Tormé sang and played excerpts from all the principal rôles.

At Mr Tormé's invitation, we went to the stage door after the performance where our member, Stephen Duro, stopped for a chat with us, having seen and much enjoyed the show. On eventually reaching Mr Tormé's dressing room, we found that our Chairman Rodney Meadows had preceded us, as was only right and proper! Mr Tormé produced a copy of our July 1981 Journal to establish his bona fides as a member of the Delius Society, and in the ensuing conversation told us that he was due to conduct a performance of *On Hearing the First Cuckoo in Spring* in Houston, Texas, on the 29th October, something which he had always wanted to do but even now was "approaching with some trepidation".

With reluctance we said our farewells since there was a very large crowd, many of them young people, waiting outside in the cold and rain to see this most modest and likeable of popular entertainers.

Estelle Palmley

[Journal 55, April 1977, contained an interview with Mel Tormé by Christopher Redwood. In October Mel Tormé appeared with another distinguished Delius Society member, George Shearing, at the Apollo Theatre, Coventry.]

Book Review

THE PERCY GRAINGER COMPANION edited by Lewis Foreman. 268pp. with many photographs and musical illustrations. Thames Publishing (14 Barby Road, London W10 6AR) £14.95.

Readers will recollect Christopher Redwood's Delius Companion which made an admirable bedside book, although this is not in any way intended as a disparagement of that excellent work. The present book is a very different matter, containing several chapters of a fairly technical nature which are certainly not suited to bedtime reading. These include the chapters on Grainger's 'Free Music' by Ivar C. Dorum and the 'Free Music Machine' by Burnett Cross.

The articles nearest in spirit to those in the Redwood book are Stephen Lloyd's 'Grainger In a Nutshell', an admirable short biography, the chapter by Sir Peter Pears based on a lecture given by him in 1970, Cyril Scott's Memories of Grainger at Frankfurt and Lionel Carley's chapter on 'Impulsive Friend: Grainger and Delius', which will be of special interest to Delius Society members. One illustration of particular interest is of the chair used by Grainger to carry Delius up a mountain in 1923, the chair having been traced by Lionel Carley in 1976. It is amusing to read in Dr. Carley's article that Rose Grainger referred to Sir Thomas Beecham as 'Darling little Beecham' — his comment would no doubt have been unprintable. The references to Stokowski's interest in Delius' music (particularly the *Mass of Life*) are somewhat of a revelation; did Stokowski ever perform any Delius?

There are comprehensive chapters on Grainger's music — Folk Song (David Tall), Orchestral Music (Bryan Fairfax), Music for Wind Instruments (Thomas C. Slattery), Piano Music (Ronald Stevenson), Songs (David Wilson-Johnson), Miscellaneous Works (Lewis Foreman), in addition to the chapters on Free Music previously mentioned. Of these, that on the Orchestral Music is especially interesting and detailed, drawing attention to Grainger's originality (for example in his use of 'elastic scoring') and containing detailed descriptions of certain selected works.

Mr. Slattery in his chapter states that 'by 1915 his (Grainger's) compositions for orchestra were the most frequently performed in London of all works by composers of the British Empire'. It would be interesting to know the authority for this statement. Mr. Slattery is in error in stating that *Colonial Song* is 'the lone contribution' to 'Sentimentals'; a piece for two pianos four hands *When the World was Young* is also called 'Sentimental', and although the work has not been published the manuscript exists in the British Library.

The chapter on Grainger the pianist will be of interest to pianists, particularly concerning his belief in using the percussive powers of the instrument by hitting hard as opposed to using weight. Dorothy Payne's article on Grainger the teacher reveals that he gave priority to rhythmic errors and contains fascinating details of a lesson by Grainger on Debussy's *Gardens under Rain*.

John Bird (author of the indispensable standard biography of Grainger) contributes a helpful chapter on the records together with a current discography. David Tall discusses the complicated position regarding Grainger's manuscripts and provides a catalogue of works. In addition to his chapter on Miscellaneous Works, Lewis Foreman provides an appendix dealing with items in the B.B.C. archives and a bibliography. Finally Stewart Manville covers the Percy Grainger Library Society and includes a description by Ella Grainger regarding the assembling of glasses for a performance of *Tribute to Foster*.

The book contains many excellent illustrations which were new to me and certainly have not appeared previously in the biographies by Thomas C. Slattery and John Bird and the printing, binding and general production is of a high standard. There are some minor typographical errors, but it would need an expert to check whether any factual errors have crept into the various articles and appendices.

It is not possible to do justice to the erudition of many of the contributors in a short review such as this, but the Percy Grainger Companion is a book of considerable scholarship and likely to become a standard reference book on Grainger and his music. Grainger would surely be pleased to know that so many experts have studied his music in depth and would no doubt feel that the belated recognition of the originality of his experiments has made his efforts (while only partially successfully) worthwhile.

R.B. KITCHING

Correspondence

FROM: Mr. Keith Marvin, New York.

[As this letter explores an aspect of considerable interest, with the author's permission, additional relevant recording details have been added by Malcolm Walker, the compiler of the forthcoming Delius discography. This extra information is placed within square brackets.]

In Jerrold Northrop Moore's scholarly treatise on the recordings of Sir Edward Elgar ('*Elgar on Record*', OUP 1974), the author has included the gramophone records owned by Sir Edward at the time of his death. This is an invaluable bit of lore and I have been wondering whether any such work has been attempted in the case of Delius. Surely, Delius must have had recordings of his compositions, such as they were at the time. We know that he had a gramophone and did have at least some of them.

This brings the writer to ask which of them he might have had, or, to put it more bluntly, what had been recorded before the time of his death. I'd like to assume that he had all or most of these, but this is, I suppose, wishful thinking. As the owner of a large Delius discography, I'd like to look at the situation as it might have been (and I hope it was).

From an orchestral angle, the first recording of a Delius composition of importance was presumably the *Dance Rhapsody No.1* which was released by Columbia in 1923 [rec. 30 May 1923 NQHO/Wood] (L1505/6). Subsequently came *Brigg Fair* [RAHO/Goossens HMV D799-800 rec. 31 Dec 1923], [also] by Beecham and Toye; *On Hearing the First Cuckoo in Spring* by the same [two] conductors; the same gentlemen conducting *The Walk to the Paradise Garden* from *A Village Romeo and Juliet*; Barbirolli's *A Song before Sunrise* and Toye's *In A Summer Garden* and Barbirolli's and Beecham's *Summer Night on the River*. [Also may be added 15 Jan 1924 *First Cuckoo* RAHO/ Goossens HMV D800 and April 1925 *First Cuckoo* and *Song before Sunrise* Modern Chamber O/Stanley Chapple Vocalion KO 5181.]

Songwise, there was the splendid recording of Dora Labbette (With Beecham on the piano) singing *Cradle Song*, *Evening Voices (Twilight Fancies)*, and *The Nightingale*. There was also the electrically recorded *To Daffodils* by Muriel Brunskill [rec. 30 Nov 1925] (Columbia 3876) and *Venevil* by Leila Megane [rec. 29 January 1926] (Gramophone E430).

On piano there was Evelyn Howard-Jones playing the piano pieces [Columbia 2095M and 5444 rec. 4 April 1929] and for chamber music there was the *Sonata No.2* which had been recorded twice – firstly acoustically by Albert Sammons and Evelyn Howard-Jones [rec. 1924] (Columbia D1500/1) and later, in a viola and piano arrangement, by Lionel Tertis and George Reeves [rec. 4 Oct 1929]. There was also the *Cello Sonata*, with Beatrice Harrison and Harold Craxton [rec. 29 March 1926] (Gramophone D1103/4) and possibly the *Sonata No.1* by May Harrison and Arnold Bax which I think was recorded before 1934 [rec. 1 Feb and 26 June 1929 Small Queen's Hall, London].

Theatrewise, there was of course the magnificent (for an acoustic set) recording of the *Hassan* music – a suite of nine numbers, by the chorus and orchestra of His Majesty's Theatre conducted by Percy Fletcher, a 1923 relic on Gramophone C1134/5 [rec. 20 Nov 1923].

I should presume that Delius knew all of these and I would like to think that he owned or had access to them and that they gave him pleasure. The tragedy of course is that he did not have access to recordings of his major works, some of which were being or had been recorded before his death.

Dr. Eric Fenby, in *Delius as I knew him*', says how Delius 'longed' to hear the records of *Paris* and *Eventyr* that Sir Thomas was then making for the Delius Society. I begged Sir Thomas to send us the test records of *Paris*,' Fenby writes (p.221). 'Word came that they were already on the way . . . they were held up in the French customs at Calais, and, though we wrote letters and sent telegrams explaining that they were not for sale, they were not released until after Delius's death.'

Sad. Terribly sad!

But they *were* eventually released, even though it was too late for the composer to hear them. Subsequently other volumes were planned and also released. The second Delius Society set included the masterpiece for baritone, chorus and orchestra, *Sea Drift*, featuring John Brownlee as soloist. It is a truly magnificent recording . . . but it wasn't the first recording of the work and I'm just wondering whether Delius was aware of the first published attempt at this work in recorded form?

On May 29th 1929, the newly-organized Decca Record Company recorded *Sea Drift*. This featured Roy Henderson with chorus and the New Symphony Orchestra [conducted by Anthony Bernard] on records S10010/12. [Earlier unpublished Columbia version: Noble, Manchester Beecham Opera Chorus, LSO/Beecham rec. 11 Nov 1928.] I recently obtained a recording of this pioneering recording and have studied it closely. It seems too fast in some passages — too slow in others (I'm using the LPO/Beecham version as a guide), but it comes out exceedingly well, I think, and it must have been a monumental effort — if an unheeded one — at the time of recording. It even preceded the Delius Festival by five months!

Question: did Delius know of this recording? And if he did, what did he think of it? Granted, it didn't have the Beecham touch. But, more important, it was a strike in the direction of bringing to the fore one of the greater works of a master who was only then becoming to be recognized and as such it is a valuable piece of historical recording.

I'd like to think that Delius *did* know of this recording and approve of it. [Delius did endorse the HMV/Toye recordings and the Columbia/Beecham recordings — see the advertisements reproduced in Journal 49.]



Forthcoming Events

Please note the revised dates for the boxed events and the new starting time.

Saturday February 6 at 7.30 p.m. Civic Hall, Guildford

Delius's *Cello Concerto* (soloist John Boyce) with the Guildford Philharmonic Orchestra conducted by Vernon Handley. Vaughan Williams' *Partita for double string orchestra* and Ravel's *Daphnis and Chloe* complete the programme.

Wednesday February 18 at 7 p.m. Mary Ward House, 5-7 Tavistock Place, London W1

Delius Society talk: 'The Philadelphia tapes — a documentary survey' presented by Felix Aprahamian.

Sunday February 21 (afternoon) BBC Radio 3

Broadcast of the first (studio) performance of Delius's *Margot la Rouge*, orchestrated by Eric Fenby. Sung in French by Lois McDonall, Kenneth Woollan, Malcolm Donnelly, Ludmilla Andrew, Richard Jackson, Dennis Wicks, Anne Collins, Margaret Field, Phyllis Cannan, David Wilson-Johnson and Alan Watts, with the BBC Concert Orchestra conducted by Norman Del Mar.

Saturday February 27 White Plains, New York

Illustrated lecture on Delius and Grainger presented by Dr. Lionel Carley to mark the Centenary of Percy Grainger's birth.

Sunday February 28 at 3 p.m. Philadelphia, USA

Illustrated lecture on Delius and Grainger, presented by Dr Lionel Carley.

Wednesday March 3 – Friday March 5 Jacksonville, Florida

The annual Delius Festival. Full details are not to hand at present.

Monday March 8 – Sunday March 14 Hanley and University of Keele

The Fourth Delius Festival. Full details have already been circulated to members. Copies of the brochure available from the Editor. Further information from Brian Rawlins, University of Keele, Staffordshire ST5 5B6 (tel. 0782-621111). On Sunday at 4.30 p.m., in the University's Old Library, an informal Society gathering will be held to which members are invited to bring guests.

Monday March 29 at 7 p.m. Mary Ward House, London

Delius Society talk: 'Structure in Delius' presented by Vernon Handley.

Saturday April 3 at 7.30 p.m. Oakland School, Waterlooville, Hampshire

Delius's *Brigg Fair*. Peter Craddock conducts the Havant and District Orchestral Society, with works by Beethoven, Brahms and Stravinsky.

Thursday April 29 at 7 p.m. Venue yet to be decided

Delius Society talk presented by Lyndon Jenkins, including some rare Beecham-Delius recordings. Special guest Gordon Clinton.

Sunday May 2 at 3 p.m. Two Street Tavern, Head House Square, Philadelphia, USA

Delius Society Philadelphia Branch AGM and dinner, followed at 8 p.m. by a concert in Old Pine Street Church, 4th & Pine Streets, with Delius's String Quartet, Sorabji's *Il Tessuto d'Arabeschi* (world première) and Howells' Piano Quartet Op. 21.

Saturday June 12 at 2 p.m. Mary Ward House, London

Delius Society AGM. Further details, including dinner arrangements, will be circulated in due course.

Further details may be obtained from the Programme Secretary – Derek Cox, Highfield, Deanland Road, Balcombe, Sussex RH17 6LX (tel. 0444-83294).

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